



THE eastern company which is rendering "The Man of the Hour" through the big cities, and in which Harold Russell of this city is playing the role of Phelan, not long ago presented the play in Washington. In the audience were President Roosevelt and several members of his cabinet, and it is hardly necessary to say that the strenuous chief magistrate was deeply impressed by the problems laid down in the play. He sent word to the manager that he would like to meet the leading members of the cast. Mr. Orrin Johnson, who plays the young mayor, Mr. Fisher, who enacts Horvigan, and Mr. Russell, Phelan. They had about 20 minutes' conversation, which Mr. Russell writes to his friends in Salt Lake, will always remain one of the vivid impressions of his life. The president laughed and chatted in the most familiar manner regarding the play and spoke of the moral it taught. Mr. Russell says "the production seemed to make a hit with T. R. as T. R. certainly did with us."

Ben Cotton, famous all over the west as one of the pioneer minstrels of the country, died on Feb. 14 at his New York home. He was 30 years of age, and for over 10 years had been active in his profession. Ben Cotton came to Salt Lake at the same time that the railroad made its advent here, about 1870, and with Joe Murphy gave us our first genuine taste of burnt cork minstrelsy. His singing of "Love Among the Roses" remained a vivid memory with theatergoers for a generation. Mr. Cotton is survived by a widow and one daughter, Adelaide, who is the wife of the actor, Mr. Nick Long.

A comic opera so famous as "The Toy Maker," rendered by the company which not long ago gave us "The Alaskan," and headed by a star like Teddy Webb, ought to be sufficient to crowd the Salt Lake theater. This combination will be seen Monday, Tuesday and Wednesday next, and in addition to Mr. Webb, Pearl Girard, soprano, and Eugene Wiener, tenor, will be in company. The San Francisco Chronicle says the chorus is the greatest it has seen since the coast has been seen this season.

"The Toy Maker" was once done in Salt Lake by the Tivoli Opera company, and was easily the success of the engagement. That was so long ago, however, that the attraction might almost be ranked as entirely new. The company is en route to Seattle, Wash., where it plays a regular summer engagement commencing April 20.

"Brewster's Millions," one of the New York successes, which has been a long time reaching us, is coming at last, next Friday and Saturday at the Salt Lake theater. As everyone knows who has read the book, the story is by George Barr McCutcheon, and has been adapted to the stage by Smith and Ovingly. The same play is now running in London and the western company was specially organized in New York. The third act contains one of the most realistic effects ever seen on any stage, depicting a yacht caught in a storm at sea. The ingenuity of the company's Miss June Mathis, a Salt Lake girl whose role is a very important one.

The announcements for the coming week would seem to make good the promises of Martin Beck, that the Orpheum bills would grow more and more attractive. The following is the program: John C. Rice and Sally Cohen appear in the very pleasing and refreshing little comedy entitled, "A Bachelor's Wife," an adaptation of the "Girl in the Wrong Room" story, but is an entirely new phase of the theme, as presented by Mr. Rice and his wife.

Gus Edwards' School Boys and Girls are pleasantly remembered from their last visit here, when they scored such a pronounced success. The Four Parros, three strong women who work, and a strong man who assists, are expert in handling heavy shot and bar balls.

Another especially entertaining specialty is promised in "Human Wonders," an animal act in which the animals have been trained so perfectly that they are wonders.

James F. Macdonald also comes nearly being a headliner. He is a singing comedian and story teller, possessed of a pleasing tenor voice.

Poster & Foster, who appeared in the "Volunteer Pianist," render several vocal and piano selections. Welch's orchestra will render its part of the program satisfactorily. It is the kinodrome will fill its usual important place.

"Buster Brown" and "Tiege" are coming again next week, and will occupy a full week at the Grand. The management announce new songs, new scenery, new costumes, and a new battalion of chorus girls. The other familiar characters, Mary Jane, Susie, Mrs. Brown, who play in evidence as ever. The principal songs they are as follows: "Molly from Mayo," "Couldn't Make a Hit with Susie," "Old Bill Oliver," "Won't You be my

NELLIE V. NICHOLS  
As Susie Sweet in "Buster Brown,"  
Grand Theater All Next Week.



JUNE MATHIS.

A Former Salt Lake Girl, Who Plays the Ingenue role in "Brewster's Millions."

Baby Boy? "Rosbud," "I Won't Play Unless You Convince Me," and a new "Buster Brown" song.

"Buster Brown" matinees will be given Wednesday and Friday and Saturday of next week.

Miss Agnes Johns will be seen in the title role of "The Missouri Girl" in the next offering at the Lyric. Mr. Abrams will have the part of the sheriff, and Panny Hammond will enact the role of a strong minded mother.

Special features are being arranged for the matinees, while Wednesday afternoon will be set apart as old folk day. The usual offerings to children will be made on Saturday afternoon.

Following "Brewster's Millions," Manager Pyper announces Grace George in "Divorcons," supported by Frank Worthing, Creston Clark, in "The Power that Governs," "Painting the Town," and Cohan's new musical play, entitled "Forty-five Minutes from Broadway."

Frank Worthing has recovered his health sufficiently to leave Colorado Springs and go to San Francisco to join Grace George in "Divorcons."

Augustus Thomas, author of "The Wining Hour," is credited with writing more successes than any other American dramatist, Bronson Howard not excepted, and it is said that he never attended any school after his twelfth year.

Julia Marlowe has two leading men this season. White Whittlesby, who has the leading male role in "Gloria," and Frederic Lewis, who plays Romeo and also appears as Sir Charles Brandon in "When Knighthood Was in Flower."

Fully aroused to the value of their work in the country at large, and especially to their native state, California, Blanche Bates, the star of "The Girl of the Golden West," is agitating a project for the establishment of a home for needy forty-niners.

William Gillette is to appear in Paris in "Secret Service." He will be the only English speaking member of the company. It is to be remembered that the great scene of the play is acted almost entirely in the language of the scene at the telephone station.

The Shuberts announce a new play by Clyde Fitch, entitled "The Belasco," to have its first production at the Belasco.

Special Correspondence.

LONDON, Feb. 19.—Put on their mettle, perhaps, by the recent triumph of their confederates in Vienna, the English composers of musical comedies are getting exceedingly "busy." The "king pin" of the lot, Leslie Stuart, of "Florodora" fame, has no less than three separate scores under way at present, while the composer of "The Orchid," and "The Runaway Girl," Ivan Caryll, has just finished one new musical piece and started work on another, and Lionel Monckton and Paul Rubens both are to be heard from again shortly. Meanwhile, an old acquaintance in this line is about to make another bid for favor in the person of Sidney Jones, who gave us "The Gaiety" and "The Greek Slave," but who has put forth only one new work since the production of those two memorable pieces. This was "My Lady Mary," which was given on the other side of the Atlantic. It is remembered correctly, though it scored a record of something like 200 performances when played at Terry's.

The "book" of Jones's new opera is by Leedham Bantock, whose "White Chrysanthemum" made a hit in the United States while the lyrics have been supplied by another veteran, Percy Greenback, who was responsible for some of the most popular ditties in "The Gaiety." Unhappily as yet, the piece is in two acts and its scene is laid in Persia, the first act being placed "outside the Tortoise-shell Palace," the second act inside it. There also are to be scenes in the desert with "real" camels crossing the stage, pictures of the slave show and slave markets, and all the warm color of the orient.

The author of this opera, with whom I had a chat yesterday, is enthusiastic about his collaborator's work. "Jones really has surprised himself," Bantock declared. "He has been working on this score for six months, and nothing he has done previously, not even 'The Gaiety,' can compare with it."

theater in Washington on March 9, afterward coming to New York. The members of the company include Messrs. Charles Cherry, Leslie Kenyon, Herbert Standing, Edward Marble and Laura Nelson Hall.

Bella Pateman, the actress, died recently in London after prolonged suffering from cancer. She was an admirably performed in her day, and was well known in this country, where she at one time supported Edwin Booth. She made a popular hit as Mercy Merrick in "The New Magdalen," and another as Lady Clancarty. She also won a success in "Proof," a version of the play known here as "A Celebrated Case."

Miss Ethel Barrymore is one of the youngest American stars now before the public. Miss Barrymore was born in Philadelphia, August 15, 1879, the daughter of the late Maurice Barrymore and Georgia Drew Barrymore. She was educated at the Convent of Notre Dame. This person, who was her first stage appearance was in the company of her uncle, Mr. John Drew in 1896. Miss Maude Adams was then Mr. Drew's leading lady.

Paul McAllister, the well known actor, tells this good story: "I once saw an American order at a cafe in Paris, hors d'oeuvre, sole, agneau pre sale, artichoke salad, peche Melba, and so on, and when the waiter brought him a bill of 30 francs, he paid it like a man. When the waiter came back, he counted it, and pushed a franc toward the waiter for a tip."

But the man, pushing back the franc, said in gentle reproach: "Pardon, monsieur, but that is the counterfeit franc."

Once when Macready was performing at the theater at Mobile, Ala., his manner at rehearsal displeased one of the actors, a native American of pure blood. The actor, who was named Hamlet, resolved to "get even" with the star for many supposed offenses, and in this way he carried out his purpose. When in the last scene Hamlet stabbed the usurper, he reeled forward, and after a most spasmodic finish, stretched himself out prone on the stage. Macready, much annoyed, whispered freely:

"Die further up the stage, sir."

"The monarch lay face down, upon which in a still louder voice, the Hamlet growled:

"Die further up the stage, sir."

"I believe I'm king here, and I'll die where I please."

The tragedy concluded without more ado.

If that is the case, the new musical play should be worth waiting for. It is to be produced at the Criterion theater, as soon as Charles Wyndham's season there closes, or about the beginning of April. And if a success, it may be a special company will be sent out forthwith, first to the United States, and later to Australia.

That theatrical tastes vary in England and America has been demonstrated often enough, so perhaps someone may attend an interesting little experience, which will be given at the Lyric, on March 29. This will consist of the production in London of Austin Strong's playlet, "The Toy Maker," with Albert Chevalier in the name part. Mr. Chevalier, it may be remembered, was enthusiastic over this piece when it was submitted to him in manuscript, but apparently it got a chilly reception on your side of the water. What London's verdict will be it will be instructive to see. Chevalier, by the way, has made a great hit in a two-act play called "The House" which is now being done at the Court theater, the former "Temple of Shaw."

The scene is laid in a "model" workhouse and the thing is a poignant little tract against "human misery." It is frequently turned out. As a pampered inmate of this institution, Chevalier is formidable and his performance should be seen by players at home.

somebody capable of picking them for her—at all events she now is on the crest of the wave of success, after many years of waiting and hard work. "Diana of Dobson" is the story of a girl in a shop who inherits a bit of money and proceeds to make ducks and drakes of it, with a result that is easily foreseen. Incidentally the first act of the new piece is rather daring—showing us the girl's dormitory at Dobson's, a big drapery shop, with the fair "assistants" preparing to retire. Diana Massingbred (Miss Ashwell) is among them and her spirit is in rebellion against the wearing sordidness of her life and the vulgar, petty tyranny that surrounds it. She has been better educated than her fellows and has all the healthy young woman's longing for luxury, ease and admiration.

As if in answer to her craving, a letter comes to her from a small legacy of \$1,500 and she determines to have, for once in her life, a real good time. She will have everything that she has wanted—pretty frocks and fun, and for one whole month she will forget all about Dobson's. In the second and third acts, Diana, in her new frocks, is staying at a hotel in the Regent, and posing as a widow. She is popular and admired by the Hon. Victor Bratherton, an important aristocrat with \$800 a year. Her scale of expenditure naturally causes her to be taken for a woman of means and Bratherton's suit is very anxious that he should propose to her. He does, and the girl tells him the exact state of affairs.

The man is considerably disturbed and charges her with having deceived him, and this brings down on his head a very tornado of plain speaking. He is a useless idler, ready enough to sponge on a rich wife, but utterly unable to fight his own way in the world, or to earn his own living. This is the end of the third act, the dramatist ingeniously showing that despite everything, Diana and Bratherton really are in love, with each other.

The fourth act is again a thrilling original, if almost entirely unoriginal. The scene is the Thames embankment at 3 a. m. Bratherton has determined to prove that Diana is wrong, and that he can earn his living. He has for a time given up his income and has started out to make his own way. This attempt has ended him, after three months' rags and penniless, to sleep on an embankment bench. Here again he meets Diana, who "thinks to the wide" as she puts it, and in the grey morning he again proposes to her and she accepts him. So much for the story of the play, which is acted to perfection at the Kingsway. With artistic conscientiousness rare in a "star," moreover, Miss Ashwell has taken care that every character, however small, should be put into his hands of a competent player—for example we have Norman McKinnell, whom you saw as the old Boer in "The Shulamite" as a villain with a few lines to say, in the embankment scene.

The author of "Diana of Dobson," Miss Cecily Hamilton, is a young woman whose previous record of success as a dramatist consisted of the production of one curtain-raiser. Like Hamilton sent another short piece to Miss Ashwell, who did not care for it, but invited her to submit a full-sized play. This she did, and once acceptance was as prompt as in the case of the Wharton drama. If the actress is not deluged forthwith with the compliments of the theater it will be rather surprising, but if she finds among the lot another "Irene Wycherley" or a second "Diana of Dobson," the time she spends over them will not have been wasted.

CURTIS BROWN.

HAWAIIAN TROUBADORS  
Centerville, Sat., Feb. 29th.  
Farnham, Mon., March 2nd, 8 p. m.  
Wilford ward, Tues., March 3rd, 8 p. m.  
Cannonville, Wed., March 4th, 8 p. m.  
Syracuse, Fri., Mar. 6th, 8 p. m.  
Sugar House, Sat., March 7th, 8 p. m.  
For old and young, 25c and 15c.

PEARL DIVING OF TODAY.  
Many Former Perils Have Been Eliminated from the Industry.

The era of naked divers exposed to peril from sharks has passed away. Modern progress equips the pearly with a suit of india rubber, copper breast plate, with leaden weights back and front, helmet, glass panted and with telephonic attachments; air pipes, life lines and a submarine searchlight. Thus equipped the pearl diver may spend six or eight hours at the bottom of the sea, whereas in olden times three minutes made a race.

Although pearls are found in nearly all molluscs and even in univalves, like the oyster, it is only in the kind of bivalve, true pearls are produced only by the pearl oyster or mother of pearl shell, says the New York Sun. The mother of pearl is a kind of hard butter. The shells are as big as dinner plates and weight two pounds when cleaned. They fetch from \$500 to \$750 a ton.

The ancient fisheries were chiefly in the Indian Ocean and Persian gulf, but nowadays the best pearl coasts from Ceylon to the coast of Australia, waters, especially Torres Straits. Pearl fishing in Ceylon is a government monopoly. March 1st the fleet starts for the pearling grounds, each vessel with 20 or 30 divers and their assistants. But you will find the headquarters of pearling in the desolate country extending from Exmouth Gulf to King Sound, in western Australia.

Chinese and Malays, as well as tribes of native black fellows are there today, but the old nude divers the reign of terror and piracy when a large boat was made—these and similar conditions have passed away giving place to fleets of luggers carrying modern diving outfits and representatives of the inevitable capitalist in the person of the master pearly.

There are some thousands of Japanese, Malayan, Malays and men of other races acting chiefly as crews for the vessels. The vessels are schooner-rigged and from seven to 14 tons burden. Each carries a master diver and a crew of four, one of whom is a diver's assistant and works the air pump.

The shells are found on ledges about 40 feet down in the sea, but they are far more plentiful at greater depths. Fortune awaits the inventor of a diving apparatus which will enable the pearly to work in comfort a hundred fathoms down.

A good day's work is anything more than 200 pair of shells. The business is absolutely speculative. One diver may gather ten after ton of shells without securing anything of greater value than a few seed pearls, while another may take a fortune out of a day's gathering.

The most famous pearl discovered



"STOCKS GOING UP," SCENE FROM BREWSTER'S MILLIONS.

In Australia of late years is known as the Southern Cross. It consists of a cluster of nine pearls in the shape of a cross. This freak of nature was picked up at low water on the Lae Island by a beachcomber named Clark, who after buying it for some time for superstitious reasons sold it for \$50,000 later it fetched \$50,000.

The worst enemy the Australian pearl divers have are the storms that annually visit the coast. As to sharks, they rarely attack a diver in modern dress, and he can always frighten them off when they persist in following him by letting a few air bubbles out of his dress. Other enemies are the sea snakes, the smaller octopus, the stingray and the blowfish.

After a day's take of shell has been conveyed ashore the shell opener gets at work at once. The pay of the pearly is \$30 a month, plus 10 per cent on the value of the pearls found. Some idea of the magnitude of the industry may be obtained on learning that last year 520 luggers paid an annual \$5 license to engage in the trade and they took many thousands of tons of pearl shell, while as to the pearls themselves, the customs duties in the pearl town of Boome exceeded \$5,000 a month.

The treasury authorities of western Australia estimate they receive at

least \$100,000 a year in dues from the pearlys. Hardly a month passes without the discovery of "teardrops of the ocean" having a market value of from \$5,000 to \$15,000 each. A beautiful pink pear shaped specimen weighing 295 grains was found last season and sold for \$80,000.

Before setting pearls are classified according to size on a setting board, and the delicate work of drilling a valuable specimen is invariably done by an old-fashioned hand apparatus. Moreover, no matter how valuable a set of pearls may be they are invariably strung on fine silk thread.

SALT LAKE THEATRE Geo. D. Pyper Manager.

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Matinee 25c and 50c reserved seat.  
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March 1  
OUTCAULT'S Cartoon Comedy  
Buste Brown  
With Master Ric  
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Children, Bring our Parents.  
Don't miss Buste Brown, Tige and Mary Jane.

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Week starting Saturday Matinee, FEB. 29.  
THE UTAHNA STOCK COMPANY in the Great Comedy Drama  
THE MISSOURI GIRL

MATINEES WEDNESDAY AND SATURDAY.  
Evening Prices 10c, 20c and 30c. Matinee Prices 10c and 20c.